

THE 39TH ANNUAL PRODUCTION OF



The Christmas Revels®

In Celebration of the Winter Solstice

Patrick Swanson, *Director*

George Emlen, *Music Director and Children's Director*

Lynda Johnson, *Production Manager*

Jeremy Barnett, *Set Design*

Len Schnabel, *Lighting Design*

Heidi Anne Hermiller, *Costume Design*

William Winn, *Sound Design*

Judy Erickson, *Choreography*

with

The Roaring Gap Chorus

The Rocky River Children

The Cambridge Symphonic Brass Ensemble

The Stony Point String Band

The Smoky Mountain Dancers

The Sourdough Mummers

Janice Allen

Leon Joseph Littlebird

Suzannah Park

David Coffin

Pinewoods Morris Men

and

Lord of the Dance

Infrared listening devices and large-print programs
are available at the Sanders Theatre Box Office



Dear Friends,

This year, like many families, we are staying home for the holidays. There is no place like it. The best part of course is that family members who see little of each other during the year tend to reunite at this special time. To our Revels celebration we have invited a few representatives of the greater American family, communities that collectively give our culture its unique identity.

This year's Revels grows out of a Native American idea of the world as a series of interlocking hoops, a metaphor which speaks to the many disparate immigrant groups who make up our nation, and to some extent describes Revels itself.

In a Christmas Revels program article for our 25th anniversary production Larry Rosenwald made a thought-provoking statement. "Revels is not essentially a musical event —rich in music as it is — but a congregational event." Is it true that a large part of the pleasure in Revels is in the actual gathering together in this special place at this special time? The lobby is always full of people unwinding scarves and loudly greeting and hugging each other as at an annual reunion. It is like the international arrivals gate at the airport.

Revels is different from other theatrical events. The songs and dances and plays take place on stage, usually in a village setting, but in a sense we in the audience are the larger village and with our participation the whole experience is intensified. There is nothing more thrilling than a whole audience singing very quietly together or shouting out "Welcome Yule!"

Home is where the heart is; may the two be united this year in the celebration you are about to be a part of.

Patrick Swanson, *Artistic Director*



INTRODUCTION

Welcome to the 39th annual Christmas Revels!

We begin with Black Elk's vision of the earth's geometry, a world of intersecting circles and hoops and at the center the ubiquitous Tree of Life. America, the New World, is a young country by comparison to the rest of the civilized world, but to Native Americans the land has a much longer history and deeper significance. To the extent that our country has developed it has been shaped by the many jostling immigrant traditions that over the years have coexisted and mutated throughout the land.

Here, we will patchwork together a few of the musical traditions that make up the American cultural quilt. Suzannah brings us authentic Appalachian music with its haunting modal tunes; Janice brings us spirituals, ring shouts and children's games from the African American South; and from right here in New England, the bony harmonies of shape-note hymns and the simple transcendent melodies of the Shaker communities stand as emblems of the numerous American musical sub-cultures. Against a history of revolution and friction between many of the settlers of this country there are yet a few persistent commonalities. Embedded in the music and stories that you will hear today are symbols and themes that seem to indicate a common heritage. We invite you to discover them.

THE PROGRAM • PART ONE

An American Overture

Composed by George Emlen, 1986; updated 2009.

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

I *Black Elk's Vision*

From *Black Elk Speaks*, the recorded vision of Oglala Sioux chieftain Black Elk as dictated to John G. Niehardt in 1930.

LEON JOSEPH LITTLEBIRD

2 *Bright Morning Stars*

This haunting melody, with Irish roots, is sung here in a harmonization by Tony and Irene Saletan.

SUZANNAH PARK • THE ROARING GAP WOMEN

3 *Hallelujah* || *Sherburne*

Two hymns from *The Original Sacred Harp*, the bible of shape-note singing, a 19th-century music-reading system in which differently-shaped noteheads are matched with their own “fa-sol-la” syllables.

THE ROARING GAP CHORUS

4 *Go, Tell It on the Mountain*

African American spiritual.

THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN
THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING:

*Go, tell it on the mountain, over the hills and everywhere,
Go, tell it on the mountain that Jesus Christ is born!*

5 *Appalachian Running Set*

To the tune “Breaking Up Christmas.”

THE ROARING GAP DANCERS • THE STONY POINT STRING BAND

6 *Appalachian Songs and Games*

Angel Band

A counting song from South Carolina; “angels” may be added in groups of ten up to 100.

Come Let Us Sing

One of many versions of a cumulative counting song, from the singing of the Singing Armstrong Family, Suzannah Park’s grandparents.

Brother Ephus

Another song from the Armstrong Family.

SUZANNAH PARK • THE ROCKY RIVER CHILDREN
THE STONY POINT STRING BAND

7 *Wicked John and the Devil*

Susan Cooper's dramatized version of an Appalachian Jack Tale collected by Richard Chase.

BOBBIE STEINBACH, NARRATOR/BEGGAR/ST. PETER

BRIAN CLAFLIN, WICKED JOHN

JAKE ZANE, YOUNG DEVIL

JESSI BEATON-HELLMAN, TEEN DEVIL

BEN SOULE, PAPA DEVIL

8 *Band Set*

Coleman's March, Durang's Hornpipe, Johnny Court the Widow and Cousin Sally Brown. John Durang, America's first professional dancer and supposedly George Washington's favorite entertainer, took violin lessons from a German dwarf named Hoffmaster, who wrote this hornpipe for him in 1785.

THE STONY POINT STRING BAND

APPALACHIAN CLOGGING: SUZANNAH PARK, EDEN MACADAM-SOMER AND GILLIAN STEWART

9 *Jonkonnu*

An African American visiting tradition which appears in different forms throughout the Caribbean and in New Orleans and the Carolinas. Spelled in many different ways, one intriguing explanation for the origin of the name is the French word *inconnu* ("unknown"), which addresses the heavy disguise element in the performances.

10 *Sheep, Sheep, Don't You Know the Road?*

From the singing of Bessie Jones and the Georgia Sea Island Singers.

JANICE ALLEN • THE ROARING GAP CHORUS

11 *Tonder Come Day*

The Jonkonnu figures move in a "ring shout," a sacred ceremony in which participants sometimes enter an ecstatic or trance state.

JANICE ALLEN • THE ROARING GAP CHORUS

12 *Angels Hovering 'Round*

An old hymn revived by Lucy Simpson.

THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN

ALL SING

13 *Spring Defeats Winter*

A Native American tale by Joseph Bruchac.

LEON JOSEPH LITTLEBIRD

14 *Emerald Stream*

A modern hymn in shape-note style by Seth Houston, who wrote it while on a canoe trip in northern Quebec when he was 17.

THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN

15 *The Lord of the Dance*

Sydney Carter's modern lyrics to the Shaker Song "Simple Gifts" are here translated into dance using a compilation of traditional English morris dance steps by Carol Langstaff, Martin Graetz and Jonathan Morse.

DAVID COFFIN • THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN
PINWOODS MORRIS MEN • THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING AND DANCE:

Dance, then, wherever you may be;
I am the lord of the dance, said he,
And I'll lead you all wherever you may be,
And I'll lead you all in the dance, said he.

I N T E R M I S S I O N

THE PROGRAM • PART TWO

16 *Navajo Hunting Chant*

A chant by Leon Joseph Littlebird in the Dine language based on a longer Navajo hunting song.

THE ROARING GAP MEN

17 *Abbots Bromley Horn Dance*

PINWOODS MORRIS MEN • DAVID COFFIN, RECORDER

18 *Guide Me, O Thou Great Jehovah*

This stirring text is from the Welsh author William Williams.

SUZANNAH PARK

19 *Black Elk's Invocation*

From *Black Elk Speaks*. After the battle of Wounded Knee, Black Elk's tone is elegaic. He sees himself as having failed to realize the vision granted to him on behalf of his people.

LEON JOSEPH LITTLEBIRD

20 *Mother Ann's Song*

One of several songs attributed to Ann Lee, founder of the Shaker sect.

THE ROARING GAP WOMEN

21 *Simple Gifts*

"Gifts" were spiritual visions, signs and instructions that were an important part of Shaker community life.

THE ROCKY RIVER CHILDREN

22 *I Will Bow and Be Simple*

Another "gift" song, credited to Mary Hazard of the Lebanon, NY, Shaker community, in an arrangement by Marleen Montgomery.

THE ROARING GAP DANCERS AND CHORUS • THE STONY POINT STRING BAND

23 *The Tree of Life*

Written by Richard McNeman and published in 1812 in Hancock, Massachusetts. The tree is an important Shaker symbol, visible only to those who are pure.

DAVID COFFIN

24 *Circular March || Followers of the Lamb*

Shaker dance, often involving complex walking and weaving patterns, was a vital part of the worship experience. Men and women never danced together (as they do here), nor did they speak.

THE SMOKY MOUNTAIN DANCERS • THE ROARING GAP CHORUS

25 *Devotion*

In Shaker culture, singing also accompanied work.

THE ROCKY RIVER CHILDREN • THE ROARING GAP CHORUS

26 *The Cherry Tree Carol*

Kentucky version of an old folk legend, arranged by George Emlen.

SUZANNAH PARK • DAVID COFFIN • THE ROARING GAP CHORUS
THE STONY POINT STRING BAND

27 *What You Gonna Call that Pretty Little Baby?*

Traditional African American spiritual.

IANICE ALLEN

28 *Shout for Joy*

A Christmas spiritual from the singing of Odetta.

Almost Day

This Louisiana song refers to the belief that the rooster crows at midnight on Christmas Eve.

JANICE ALLEN • THE ROCKY RIVER CHILDREN

29 *Children, Go Where I Send Thee*

Another cumulative counting song, this one from the African American tradition.

JANICE ALLEN • THE SMOKY MOUNTAIN DANCERS

THE ROCKY RIVER CHILDREN • THE STONY POINT STRING BAND

ALL SING: He was born, born, born in Bethlehem!



30 Rounds

Peace Round

Jean Ritchie paired the opening of Psalm 133 to this old English round melody.

ALL SING

1. What a good - ly thing 2. If the child - ren of the world

3. Could dwell to - geth - er 4. In ——— peace. O,

Dona Nobis Pacem

An anonymous prayer for peace.

ALL SING

1. Do - na no - bis pa - cem, pa - cem,

2. Do - na no - bis pa - cem,

3. Do - na no - bis pa - cem,

Do - na no - bis pa - cem.

do - na no - bis pa - cem.

do - na no - bis pa - cem.

31 *Wondrous Love*

From *The Original Sacred Harp*, author and composer unknown.

THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING (music on following page)

32 *Mummers' Play*

A truncated version by Patrick Swanson of the Appalachian mummers play collected by Richard Chase.

THE SOURDOUGH MUMMERS

BOBBIE STEINBACH, PRESENTER

MICHAEL CHASE AND JIM HENDERSON, HORSE


BEN SOULE, JOHN BARLEYCORN

DAVID TORREY, OLD BET

MAC HOWLAND, FATHER TIME

JACOB KIELY-SONG, JACK FINNEY

Wondrous Love



3. To God and to the Lamb I will sing, I will sing, To God and to the Lamb I will sing.

4. And when from death I'm free, I'll sing on, I'll sing on, And when from death I'm free I'll sing on.

To God and to the Lamb, who is the great I And when from death I'm free I'll sing and joy - ful

AM. While mil-lions join the theme I will sing, I will be; Through - out e - ter - ni - ty I'll sing on, I'll sing

sing, While mil-lions join the theme I will sing. on, Through - out e - ter - ni - ty I'll sing on!

33 *Kentucky Wassail*

Wassails are sung as a seasonal blessing by carolers. This version traveled with early British colonists to southern Appalachia, where it was collected and adapted by John Jacob Niles.

THE ROARING GAP CHORUS • THE ROCKY RIVER CHILDREN
THE STONY POINT STRING BAND

Longsword Dance

The English longsword dance is here adapted to the Appalachian tune "Sandy Boys" by Judy Erickson.

THE SMOKY MOUNTAIN DANCERS • THE STONY POINT STRING BAND

34 *Milford*

This rousing shape-note hymn is unusual for its staggered entrances right at the start, not just in the second section, the customary place for the fuguing tune.

THE ROARING GAP CHORUS

35 *The Shortest Day*

This poem, written for Revels by Susan Cooper in 1977, has become a traditional part of Christmas Revels performances throughout the country.

DAVID COFFIN

ALL SHOUT: Welcome Yule!

36 *The Sussex Mummers' Carol*

This traditional carol is sung as an ending to the folk play in Horsham, Sussex. In each of the ten cities where Revels is produced annually, this carol is sung with the audience at the conclusion of each performance. The brass arrangement is by Brian Holmes, with descant and final verse harmonization by Ralph Vaughan Williams.

THE ROCKY RIVER CHILDREN • THE ROARING GAP CHORUS

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

ALL SING

God bless the mas-ter of this house with
 God bless the mis-tress of this house with
 God bless your house, your chil-dren too, your
 hap-pi-ness be-side; Where-e'er his bo-dy
 gold chain round her breast; Where-e're her bo-dy
 cat-tle and your store; The Lord in-crease you
 rides or walks, his God must be his guide, his
 sleeps or wakes, Lord send her soul to rest, Lord
 day by day, and send you more and more, and
 God send must be his guide.
 send her soul to rest.
 send you more and more.

The Players

Janice Allen
David Coffin
Abigail Dickson
Jacob Kiely-Song
Leon Joseph Littlebird
Suzannah Park
Bobbie Steinbach

THE ROARING GAP CHORUS

Scott Baker
Lynne Beasley
Corinne Boet-Whitaker
Julia Bloom
Nick Browse
Michael Chase
Brian Claflin
Kimberly Carlile
Joanie Carney
Naomi Edelman
Ona Ferguson
Natali Freed
Mary French
Sally Heiter
James Henderson
Mac Howland
Silas Howland
Jamie Jaffe
Jim Lawton
Eddy Lehar
Joshua Mackay-Smith
James Mailhot
Lakshmi Nayak
Adrian G. Nussdorfer Jr.
Melissa Penkethman
Chris Ripman
Rosa Elena Rivera-Small
Mayhew Seavey
Liam Sullivan
Richard Taylor
Victoria Thatcher

THE ROCKY RIVER CHILDREN

Anna Abbanat
Eleanor Carlile
Isabelle Charles
Sophie Dagenhart Culpepper
Grace Curtis
Abby Dickson
Nicole Haas-Loomis
Rhia Henderson
Eleanor Holton
Alice Jacob
Marissa Kearney
Jacob Kiely-Song
Ellie Laabs
Benjamin Morris
Chloe Page
Mikayla Paquette
Hamish Swanson
August Williams
Honor Williams
Jake Zane

THE SMOKY MOUNTAIN DANCERS

Corinne Boet-Whitaker
Nick Browse
Linnea Coffin
Ona Ferguson
Kristin Fleischmann-Rose
Jacob Henderson
Virginia Jay
Jacob Kiely-Song
Meredith Langstaff
Jim Lawton
Chris O'Brien
Stine O'Brien
Steve Roderick
Ray Schneider
Mayhew Seavey
Will Sherman
Greg Skidmore
Gillian Stewart
Phoebe Troll

PINEWOODS MORRIS MEN

Frank Attanasio
Jerry Callen
Adam Cole-Mullen
David Conant
Bill Cronin
Jan Eliot
David Fleischmann-Rose
Dan Groher
Peter Kruskal
Joe Kynoch
Dave Overbeck
Steve Roderick
Natty Smith
Shag Graetz
Tom Kruskal

THE CAMBRIDGE SYMPHONIC BRASS ENSEMBLE

Ken Pullig, *trumpet*
Greg Hopkins, *trumpet*
Richard Hudson, *horn*
Philip Swanson, *trombone*
Greg Fritze, *tuba*
Sarah Tenney, *timpani*

THE STONY POINT STRING BAND

Eden MacAdam-Somer,
fiddle
Larry Unger, *banjo*
and guitar
Bill Smith, *banjo, guitar*
and hammered dulcimer
Frank Drake, *double bass*
David Coffin, *recorder*
and pennywhistle

JONKONNU

Corinne Boet-Whitaker
Silas Howland
Ben Soule
Bobbie Steinbach, *Fancy Man*
David Torrey

Artistic Staff

Stage Director: Patrick Swanson
Music Director and Children's Director: George Emlen
Set Design: Jeremy Barnett
Costume Design: Heidi Anne Hermiller
Lighting Design: Len Schnabel
Sound Design: William Winn
Properties Design: Andrew Hebert-Johnson
Make-up Design: Hannah Woodbury
Choreography: Judy Erickson
Program and Flyer Design: Sue Ladr
Program Notes: George Emlen, Patrick Swanson

Production Staff

Production Manager: Lynda Johnson
Production Stage Manager: Marsha Smith
Stage Manager: Elizabeth Locke
Children's Stage Manager: Lynda Johnson
Assistant Children's Stage Manager: Erika Roderick
Children's Assistant: Jesse Beaton-Hellman
Chorus Assistant: Lakshmi Nagak
Assistant Stage Manager: Gillian Stewart
Assistant Stage Manager: Brielle Ervin
Technical Assistant: Andrew Hebert-Johnson
Technical Director and Master Carpenter: Andrew Barnett
Master Electrician and Light Board Operator: Alfredo Carballo
Costume Production: Costume Works
Costume Manager: Lynne Jeffery
Wardrobe Supervisor: Seth Bodie
Scenic Painter: Holly Diaz
Carpenters: George Savage, Adrian Nussdorfer
Props Day Coordinator: Nancy Hanssen
Production Volunteer Coordinator: Nancy Hanssen
Cast Party: Bruce Pratt, Chris Beasley
Production Assistant: Nancy Hanssen, Jesse Beaton-Hellman
ASL Interpreters: Joan Wattman, Katy Burns
Revels Records Sales Coordinator: Jen Sur
Photography: Roger Ide
Video Production: Michael Kolowich and Shawn Whitaker, DigiNovations
Program Printing: Fleming Printing

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THANKS

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Fleming Ad



THE MISSION of Revels is to cultivate authentic cultural traditions and celebrate the cycle of the seasons — through staged performances of song, dance and drama, education programs, and opportunities for participation by all.

The Christmas Revels is also presented in Tacoma, WA; Portland, OR; Oakland, CA; Santa Barbara, CA; Boulder, CO; Houston, TX; Hanover, NH; New York, NY; and Washington, DC.

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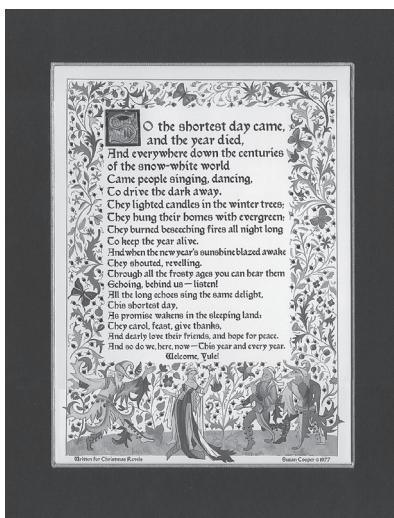
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with many songs
from this year's
Christmas Revels

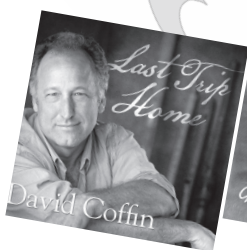
Gifts

*Celebrate the Season
with music from Revels
and from our featured artists*



Poster: Illumination of "The Shortest Day"
mounted, 11 x 17.

David Coffin
Suzannah Park
Leon Joseph Littlebird
Larry Unger and
Eden MacAdam-Somer



On Sale in the Lobby and online at the Revels Shop: www.revels.org



The Thing about Trees

Harvey Cox

“Hear, you who have ears to hear what the Spirit says... to him who is victorious I will give the right to eat from the tree of life that stands in the Garden of God.” *Revelation 2:7*

WHAT IS IT about trees, anyway? They seem to be everywhere in the symbolism of all the spiritual traditions of the world. The Bible opens with one, the tree of the knowledge of good and evil in *Genesis*, and ends with one, the tree of life in *Revelation*. Are they the same tree? Scholars have argued the point for years, with no consensus yet. Furthermore, the tree in the Garden of Eden incorporates a range of middle-eastern myths about trees well known to the biblical writers. There were trees in sacred groves guarded by dragons or serpents. So was the serpent that winds itself around the tree in *Genesis* a descendent of one of these earlier ones?

In most of these myths, it is immortality that man is seeking when he takes that fatal bite from the fruit of the tree. The whole plot of the ancient Gilgamesh epic centers on this quest for immortality, which fails, as it always does. Is the tree then also a symbol of man's illegitimate Faustian aspiration to escape his mortality, to “become as god”?

Not entirely, for there is also the symbol of the tree as life-giving and beatific, another symbol the Bible shares with many other faiths. In the first Psalm, the righteous man is compared to “a tree standing by the water.” In Native American religion the tree symbolizes life and seasonal renewal. Further afield, the Buddha is sitting beneath a Bo tree when he achieves enlightenment. *Immediately he places his right hand on the ground to indicate that he remains faithful to the earth even with nirvana now open.* Even the slitherly serpent does not always have to play

the heavy. In Hindu iconography, the god Vishnu is pictured lying on the cosmic waters with his beautiful consort Lakshmi, supported by the serpent and with, of course, a lotus the size of a small tree growing from his navel. Krishna repairs to the forest of Vrindivan to play his flute and disport with the cowgirls. So what is it, exactly, about trees? Why do they pop up everywhere?

I think the answer is that although human beings create symbols to point to the great mystery that envelops us, we do not just invent them arbitrarily. There are such things as “natural symbols.” *There are elements in our environment that lend themselves to enlistment as symbols because of their natural properties.* Trees are the best example. Scrubby or lofty, stately or scraggly, in all colors from dark copper to golden yellow, some fade then come to life. Others remain stubbornly green despite the cold and the dark. *Trees speak to us in various voices, if we only listen.* Might our ancestors have sensed what is now a scientific fact: that we need trees? They absorb our carbon wastes and supply us with life giving oxygen. Trees are the “natural symbols” par excellence. And remember:

“Poems (in this case program notes) are made by fools like me,
But only God can make a tree.”

Harvey Cox is Hollis Research Professor of Divinity, Harvard University and author of The Future of Faith.

Ad here

The Spirit of Authenticity

George Emlen

THE COMPOSER Richard Wagner used the term *gesamtkunstwerk* to describe a fusion of arts and literature into a total experience that transcends anything achievable in any one art form. This is surely what Revels does, in its own distinctive way. We weave choral singing, folk and ritual dancing, poetry, folk plays, children's games and audience participation into a larger-than-life, rich tapestry of seasonal celebration. We delight in juxtaposing the ancient and the contemporary, the familiar and the surprising, the sacred and the profane, the quiet and the boisterous.

At the heart of this synthesis lie two elements that distinguish us from Wagnerian music drama (along with a few other artistic details) – authenticity and tradition. When we set out to create a Revels production we focus on three objectives simultaneously: theme, artists and material. As we zero in on a cultural theme we also identify possible “tradition bearers” representing those cultures, who then bring us great music, beautiful dances, engaging stories and mysterious rituals. To a large extent, our choice of theme depends on finding a guest artist who embodies the traditions and spirit of a culture, and who is also open to the way in which Revels shapes and presents the material they bring to us.

A crucial shift in the creative process occurs when tradition bearers share with us the deeper meanings and broader contexts of their material. We need to understand the intention of these songs and stories in order for them to come alive and be convincing. Our audiences need to sense that this material comes from an authentic source, and that it is being passed along with a respect that honors the traditions from which it sprang. Audiences instantly recognize and instinctively respond to the intention behind the performance.

For example, when singer Suzannah Park coached us in singing shape-note hymns like “Wondrous Love,” she reminded us that these hymns derive their power not just from the rugged harmonies and vivid religious poetry, but also from the singing communities in the rural South who for generations have kept the tradition alive. That realization transformed the way we sang these hymns, giving them new fervor and depth.

When singer Janice Allen demonstrated the “ring shout” (a rhythmic shuffle, not a vocal utterance) that you see in “Yonder Come Day,” she explained that it was a sacred movement with roots in African ritual, not an opportunity to let our hair down and go wild. Her explanation completely changed the way we experienced that moment on stage.

When the children sing the Shaker song “Simple Gifts,” as familiar a tune as

any in the American canon, they understand that it is a “gift” song, received from a divine source through a Shaker elder, who wrote it down for the spiritual enlightenment of his community. That understanding can be felt their singing.

Clearly Revels is much more than tradition and authenticity. It is also our mission to send you home with your hearts warmed and your spirits lifted. To that end we engage top-notch musicians, designers and technical wizards so that our production is an impressive feast of color and sound. Without compromising the power of the traditional material brought to us by our tradition bearers, we want to deliver a fabulous evening of joyful entertainment.

And that brings us to another essential element in the Revels amalgam: our amateur chorus. While we bring the highest production values to the Sanders Theatre stage, we very deliberately select a volunteer chorus, who do not necessarily come with professional acting or singing credentials. We do this because it is the amateurs – literally, those who love – who exude the passion and verisimilitude of a village community and transform the performance into a true celebration of the season. The same goes for our children: not a polished choir of angelic voices, but a rough-and-tumble crew of neighborhood kids playing and singing together for their own amusement.

And let us not forget those moments when the cast turns to you, the audience, and sweeps you up into its energy with a carol, a round, or even a dance. It is our goal to involve you in genuine ways, not as a perfunctory sing-along audience but as an extension of the stage community. Again, it is the volunteer chorus that establishes that bond with the audience; you see everyday people just like you up there, making the invitation to join them all the more compelling.

By opening night we hope we have succeeded in creating a music drama that is a seamless spectacle of community celebration. While not exactly what Wagner had in mind, we believe we have achieved a synthesis of the arts that is uniquely ours – and yours.

flora



celebrate the solstice

happy winter  delicious food
COMPLIMENTARY TREAT *for* REVELS GUESTS

190 Massachusetts Avenue Arlington, MA 781-641-1664
dinner menu & private dining information at www.florarestaurant.com

Christmas-times Thirty

David Coffin

MANY YEARS ago my stepmother, Randy, played for me the very first Revels recording, with Lisle Kulbach performing the Abbots Bromley accompaniment. As a recorder player, I thought to myself: “Now where can *I* play that tune?” At the time I was playing music in restaurants for tips and food. (Things have improved since.) Most restaurants frown on men dancing around tables with antlers on their heads and the tips would probably not have increased, so I contacted this Jack Langstaff fellow in Cambridge, told him I wanted to play the Abbots Bromley; could he help me? Jack referred me to his daughter Carol in Hanover, and I performed in my first Revels the very next Christmas, singing “The Cherry Tree Carol” and not playing the Abbots Bromley. It wasn’t in that show.

Frustrated but not deterred, I moved to Boston and successfully auditioned with the same song each of the next six years, until Jack was just singing along with me. I performed on the Revels stage with Jack for the next nine years and when, in 1990, Jack took ill in the middle of a run, the producer (Lynne Beasley at that time) said: “David could probably do it, if he could just show up on time!” I’ve been trying to show up on time ever since. My first Revels was 30 Christmases ago and I was but 20 years old.

In 1983 I was in the mummers’ play and in the band that performed in both Hanover and Cambridge Revels productions, a total of 15 performances. I vowed, “Never again! Too many!” Now of course we perform 17 or 18 shows each year in Cambridge alone. I can’t imagine what Christmas would be like without being on the Revels stage in December. Dancing “Lord of the Dance” in the great hallway is like visiting old friends each year; a fleeting nod here and there is sufficient until next year.

There are some in this audience who have never experienced the presence of Jack Langstaff. Revels is his creation. When I sing “Lord of the Dance” and lead you in song, I’m fulfilling his role. And though I’ve now performed in Revels for more years than Jack, for me this role will always be “the part that Jack built.”

I learned from Jack to blur the line between stage and audience, to sing *with* you, not *to* you; and that a Revels show is bigger than any one person. It’s all of us. Nowadays, when I perform for schoolchildren, that idea is carried forward. Couched within the musical notes, the curriculum-based vocabulary, the stories and history, they hear enthusiasm for music, accessibility of music; that is my real message.

Jack has been a friend, mentor, and inspiration. And when I stand here on the Revels stage, I always hear his voice joining in chorus. All the long echoes really do sing the same delight.

Season's Greetings

from

**WBZ NEWS
RADIO 1030**

wbz.com

New England's News Watch
Never Stops

FRIENDS OF REVELS

Revels gratefully acknowledges our donors, whose generosity and loyal support make it possible for Revels to keep cultural traditions alive for future generations. The following contributions were received between November 16, 2008, and November 16, 2009, and represent gifts to all of our programs.



The REVELS ANNUAL FUND provides operational support, allowing Revels to engage people of all ages and backgrounds in activities designed to entertain, to nourish the spirit, and to build bridges across generations and cultures. Individual, corporate, government, and foundation gifts make it possible for Revels to sustain its wide range of programs.



For 40 years, Revels founder John Langstaff inspired thousands of children with his passion for singing. THE JACKFISH FUND honors this remarkable man. Contributions support Revels education programs that include school performances and residencies, after-school programs, children's choruses in mainstage productions, and the development of curriculum study guides for educators

There's still time to give!



Make a gift before December 31st at **www.revels.org**

Go to **"Contribute"** and click on **"Make a Gift"**

or call 617-972-8300 ext. 29.

Thank you for your generosity in 2009!

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SPONSORED PERFORMANCES OF THE CHRISTMAS REVELS

Dec. 11, 2009, 7:30 pm : The Seth Sprague Educational and Charitable Foundation

Dec. 19, 2009, 3:00 pm : In loving memory of Dr. Herman K. (Chip) Gold

Dec. 20, 2009, 1:00 pm : Don and Susan Ware

Dec. 21, 2009, 7:30 pm : In memory of Tim Taylor

Dec. 26, 2009, 3:00 pm : Shippen Page and Anne St. Goar

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REVELS THROUGHOUT THE YEAR



Revels Repertory Company

Taking Revels on the road...



THERE'S A MEETING HERE TONIGHT!

March 7, 2010, 4 pm

Arsenal Center for the Arts, Watertown

www.arsenalarts.org

March 28, 2010, 4 pm

Old Ship Church, Hingham

www.oldschipchurch.org

April 11, 2010, 7 pm

First Congregational Church, Shrewsbury

www.fccsm.org

A CELEBRATION OF THE SEA

May 15, 2010, 7 pm

Mystic Seaport, Mystic

www.mysticseaport.org

May 22, 2010, 4 pm

Falmouth Historical Society

www.falmouthhistoricalsociety.org

Now booking for 2010-11: Voices from the Mountain (Appalachian)

There's a Meeting Here Tonight! (Hutchinson Family Singers)

Revels Rep also presents school programs featuring children from sponsoring schools.

Details at www.revels.org

RiverSing

Sunday, September 19, 2010

Banks of the Charles River at the Weeks Footbridge

Revels marks the moment that summer tilts into autumn with a peaceful, magical event: RiverSing. Bring a picnic and make music with Revels singers and members of local choruses, soloists, and folk band. Join the parade from Harvard Square at 5:45 pm. The singing begins when we arrive at the river. As darkness falls, listen for a mystical saxophone melody floating across the water from an illuminated boat.

Details at www.revels.org



REVELS THROUGHOUT THE YEAR

Revels Salon Series

*Eclectic in content,
Social in nature*

3rd Friday of the month: 7:30 – 9:30 pm

Join us at the historic Commander's Mansion in Watertown for one or all of these stimulating interactive presentations featuring special friends of Revels. Enjoy a wine and cheese reception with delicious sweets courtesy of *Finale*.

January 15, 2010

Great American Story of Whaling

Whaling historian Judith Navas Lund tells this important story; with guest David Coffin.

February 19, 2009

Costume Fantasy, Reality and Tradition

Designer Heidi Hermiller shares her particular brand of magic.

April 16, 2009

Minds and Matter in Boston

Photographer Peter Vanderwarker talks about his visual essay of the changing landscape of Boston.

Details at www.revels.org

Revels Education

Revels Seasonal Workshops introduce children ages 7 – 12 to traditional songs, dances, and folk plays for every season. A wonderful opportunity for children to enter the world of Revels without the stress of auditions or the time commitment of productions.

**Register: 617-972-8300 x26
or email mroderick@revels.org**

Revels Spring Workshop

Wednesdays, 4:00–5:30 PM

February 3 – March 17, 2010

Performance at Spring Sing, March 20

Tuition: \$130

Revels Summer Workshops

Monday–Thursday, 9:00 AM – 3:00 PM

SESSION 1 : July 12–15, 2010

SESSION 2 : July 19–22, 2010

Both end with performance for family & friends

Tuition: \$330

Sing with Revels

Our new music class for home schooled children, ages 5–12.

February 3– April 14, 2010. Classes meet Wednesday mornings, 10:00–11:30 am

*"This program was exceptional!
I appreciate the spirit of generosity, joy,
and passion toward song, dance, and play
...[and] felt moved by the simple truth of
children working hard and playing
hard together— many thanks."*

A WORKSHOP PARENT



REVELS THROUGHOUT THE YEAR



A Revels Twelfth Night Celebration



Saturday, January 9, 2010 @ 2:30 PM
80 Mt. Auburn Street, Watertown, MA

Revels invites you to “put Christmas to bed” at a family party to mark the end of the season. Merrymaking includes:

12TH NIGHT CAKE RITUAL AND HOT CIDER
SING ALONG
FAMILY CONTRA DANCE
CRAFTSMAKING FOR CHILDREN
LONG SWORD/RAPPER SWORD DANCERS
MUMMERS PLAY
AND A FEW SURPRISES

To register email **Michelle Roderick**
at mroderick@revels.org or phone 617-972-8300 x26

Revels Spring Sing

Saturday, March 20, 2010
80 Mt. Auburn Street, Watertown, MA

Shake off the cold and drear of winter at Revels’ family celebration of the vernal equinox. Surrounded by sprays of forsythia and early greens, we will welcome in the spring with our favorite Revels’ songs and a couple of easy country dances for all. Midway we’ll pause for a seasonal mummies’ play performed by children from our Spring Workshop. Delicious refreshments will end the festivities.

Details at www.revels.org



April 10, 2010

Watch WWW.REVELS.ORG for details

Save the date for a delectable journey to the culinary corners of the world as our esteemed Revels chefs compete for fame and fortune!





Christ Church Cambridge

The Episcopal Church in Harvard Square

Invites You To Celebrate Christmas With Us

Christmas Eve • Thursday • December 24

5:00 p.m. Join us for a family friendly service including children's Christmas pageant & Holy Eucharist Rite II with the Christ Church Youth Choir.

11:00 p.m. Join us for our joyous Festival Eucharist Rite II featuring music of the season with the Christ Church Adult Choir.

Christmas Day • Friday • December 25

10:00 a.m. Join us for a quieter celebration of Holy Eucharist Rite II with seasonal hymns, lessons and sermon.

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PATRON INFORMATION

Sanders Theatre in Memorial Hall is operated by the Office for the Arts at Harvard. All inquiries should be addressed to: Memorial Hall/Lowell Hall Complex, 45 Quincy Street, Room 027, Cambridge, MA 02138-3003. Phone: 617.496.4595 Fax: 617.495.2420

Calendar of Events

Available at the Harvard Box Office web site: www.boxoffice.harvard.edu

Smoking

There is no smoking allowed in Memorial Hall.

Restrooms/Public Telephones

Located on the Lower Level.

Parking: THERE IS NO PARKING AT SANDERS THEATRE.

Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

Lost and Found

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

Latecomers

Latecomers will be seated at the discretion of the management.

Photography and Recording

Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

Access for Patrons with Disabilities

Wheelchair accessible seating is available through the Harvard Box Office, telephone 617.496.2222 (TTY 617.495.1642), or in person. Sanders Theatre is equipped with Sennheiser Infraport RI 100 | headset receivers and EZT induction neck loop Assistive Listening Devices, available at the Box Office one-half hour before performance time. For information about parking for disabled patrons, call Marie Trottier, *University Disability Coordinator*, Monday through Friday, 9 am to 5 pm at 617.495.1859 (TTY 617.495.4801) . Please call at least two business days in advance.

The Harvard Box Office

Ticketing for Sanders Theatre events and more. Phone: 617.496.2222 (TTY 617.495.1642)

Advance Sales: Holyoke Center Arcade, Harvard Square, 1350 Massachusetts Avenue

Open Tues. -Sun., 12 noon to 6 pm. Closed Mondays, some holidays, with limited summer hours.

Pre-Performance Sales: Sanders Theatre at Memorial Hall

Open performance days only, at 12 noon for matinees and 5 pm for evening performances.

Open until one-half hour after curtain.

Ushering

To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

Memorial Hall/Lowell Hall Complex Staff

Director: Eric C. Engel

Assistant Director: Raymond C. Traietti

Program Manager: Ruth A. Polleys

Production Manager: Tina Bowen

Senior Production Associate: Jonathan Salz

Production Service Coordinator: Ilya Luvish

Harvard Box Office Staff

Box Office Manager: Tina L. Smith

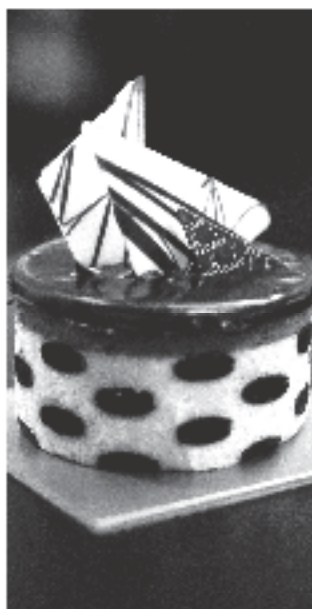
Student Ticketing Services Manager: Jason Govostes

Box Office Associate: Bob Bartosch

Box Office Associate: Amy LeBrun

Box Office Associate: Michael Van Devere

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